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ACCESSIONS AND NOTES

MEMBERSHIP. At the meeting of the Board of Trustees held on May 23, 1921, the following persons, having duly qualified, were elected Sustaining Members: Louis A. Biddle, Mrs. Louis A. Biddle, E. W. Manderson, and T. Langgaard de Menezes.

Two hundred and thirty-nine persons were elected Annual Members.

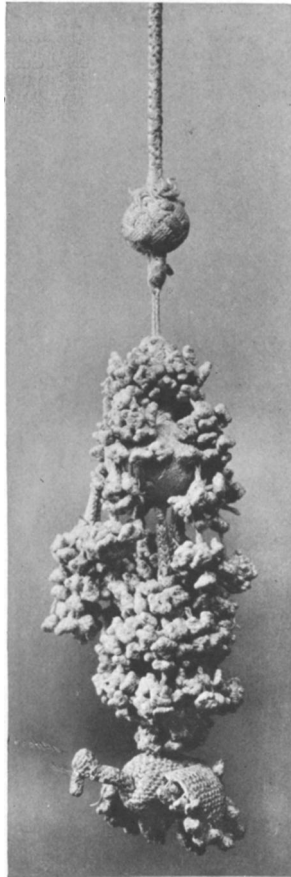
A GIFT OF NEEDLEWORK. It is a pleasure to record the gift of the beautiful collection of seventeenth-century tassels or *glands* that Mrs. J. Pierpont Morgan lent to the Museum for the Fiftieth Anniversary Celebration.

These tassels combined with gold and silver lace were installed in small, free-standing cases in Gallery H 17 where, surrounded by the rare cut-linens, filets, and early needlepoints, they not only added a charming note to the decorative effect of the room but rounded out the needlework series of the early periods.

The collection includes many small tassels, made up of intricately manipulated threadwork, used to finish the cord that fastened the large lace collars of Italian noblemen, French courtiers, and Dutch burgomasters, whose portraits record the toilet accessories of the seventeenth-century dandies. The Beau Brummels at the court of Louis XIII and that of Philip III in Flanders were neither laggards in love, dastards in war, nor negligent in their apparel. At the fête their richest lace-trimmed velvets with rosettes and tassels at the knee and boot-top vied with the extrava-

gance of the fairer sex; in the chase their picturesque broad-brimmed hats were incomplete without the jaunty cord and tassels; and on the battlefield the lace cravat was a necessary adjunct to the coat of armor.

Many of the tassels in the collection are of the type used on household linen, curtains, and the like, and some show the naïve humor of the maker in curious birds and human figures. One of the most interesting is a quaint sixteenth-century figure worked in *écru* and metal thread, while another has a pendent stork. Each individual piece is full of interest, especially to students of craftsmanship, who will find the collection a rich field of inspiration.



TASSEL WITH PENDENT
STORK

AN ASCENSION BY A FOLLOWER OF DÜRER. The power of the art of Albrecht Dürer over the painting of his generation in Germany was enormous, and his influence is to be seen not in Germany alone. Of direct pupils and assistants, however, he seems to have had few. The creation of a distinctively German art, which in the work of Dürer and his contemporaries reached such a splendid climax during the first quarter of the sixteenth

century, had practically ceased by 1540. Hans Suess, known as Hans von Kulmbach, who was probably Dürer's most accomplished pupil and assistant, died six years before his master.

A painting of the Ascension by this master has been purchased by the Museum and hangs this month in the Room of

Recent Accessions. The condition of the little panel¹ is practically perfect. The paint, thinly applied, has a refreshing clarity of color; the reds, yellows, and greens of the apostles' robes and the blue of the Virgin's mantle are strong and fine, and the whites especially are beautiful. The upward-gazing heads are drawn with the easy flow of line in which is seen the long tradition of glass painting and goldsmith's work which underlay the painter's craft in Germany.

The influence of Kulmbach's first master, Jacopo de' Barbari, is little in evidence except in the painting of the curious thick lips, naively parted in wonder. These simple, devout folk are far removed from the powerful personalities created by Dürer and their dazed awe has little of the great master's dramatic exaltation. But the picture is close to the master in handling if not in spirit. For some of his best works, notably the triptych in the church of St. Sebaldus, Nuremberg, Kulmbach seems to have been furnished with drawings by Dürer. The composition of our Ascension strongly recalls Dürer's woodcut of the subject in his *Little Passion*, engraved about 1509-11.

The curious idea of representing the Christ already risen almost beyond view of the spectator had become traditional long before the time of Dürer. This treatment of the theme was borrowed, according to Mâle, from theatrical representations of the life of Christ. "Beginning with the fourteenth century," he writes,² "the artists instead of showing us the entire Christ let us see only the feet and the bottom of the robe. The rest of the body disappears into the heavens. Ivories and miniatures continually offer us the Ascension in this new aspect." A still earlier treatment of this motif is to be seen in a mid-thirteenth century window representing the Tree of Jesse, which was formerly in the collection of Lord Stafford of Costessy, and which has recently found its way to this country.

AN EIGHTEENTH-CENTURY BOOK OF JEWELRY DESIGN. Among the more recent

¹Oil on wood: height, 24 $\frac{1}{4}$; width, 15 $\frac{1}{8}$ inches.

²Émile Mâle, *L'Art Religieux de la Fin du Moyen Age*, p. 53.

additions to the collection of ornament in the Department of Prints especial attention may be directed to the "*Traité des pierres précieuses et de la manière de les employer en Parures*," par Pouget fils, à Paris chez l'Auteur, M^d Joyaillier, Quay des Orfèvres au Bouquet de Diamants, et chez Tilliard, Libraire, Quay des Augustins à St. Benoit, avec Privilège du Roy, 1762. Not only is it one of the most famous of the French eighteenth-century books of jewelry designs, but one of the most charming and interesting. The plates as engravings are not comparable to those by Maria and Babel recently noted in these columns, as they are done in a very simple, slightly shaded outline which has none of the technical engraving virtuosity which makes the plates engraved by Babel so fascinating to the collector of prints. To offset this, however, the plates of Pouget actually represent more typical pieces of eighteenth-century jewelry than those of Maria and are especially interesting because they are far more concerned with the use of the precious stones as decoration. In addition to all this, the book has in store its delights for the reader who finds pleasure in playing down the side-paths of literature as its plates are preceded by a most amusing text, in which appear a number of woodcuts in whose making one fancies one sees the hand of Papillon, the author of the first great treatise on the art of woodcutting.

In proper eighteenth-century logical fashion Pouget begins his discussion with the beginning of the world, then lists the various precious stones and follows that by a discussion of each one. The stones are followed by the metals, by an annotated critical bibliography of all the authors who have treated of the precious stones, chronological and historical tables of the principal orders of Europe, and lists of the most distinguished jewelers of past times, with short notes on their lives and works. Most of the information contained in the text is doubtless subject "to control," as we say in these highly scientific and archaeological days, but just because of that it is interesting as showing how little capable the leading jeweler of his day would have been of

passing the examination in general intelligence that has recently awakened so much interest in our community. What chance would a man have of getting employment today if he were solemnly to say, as does dear old Pouget, "Iron is a metal hard and malleable, composed of earth, of salts and sulphur, but most impure and irregularly mixed; which makes it most subject to rust. It is the hardest, the driest, and the most difficult to melt of all metals. . . . There is iron in all that exists in nature, in all the other metals, in the minerals, in plants, even in hairs—because when they are burned the

from Europe to Asia, and are today so rare that one hardly sees any more good ones in France."

Much as one would like to continue quoting from the little book, space will not permit, and it is only possible to assure the readers of the BULLETIN that in addition to the curious and entertaining lore which it contains, it is one of the richest stores of shapes and motives for every possible kind of jewelry that has ever been put forth by one man.

A SCULPTURE BY JULIOT. The sculptor Jacques Juliot the Elder was born late in



FALLING ASLEEP OF THE VIRGIN BY JACQUES JULIOT THE ELDER

loadstone draws forth particles. It is common in three parts of the world, and lacks only in America, so rich in mines, where the inhabitants seek rather Gold and Silver."

In discussing pearls he says that in time a pearl "meurt tout à fait; alors elle ressemble au milieu de l'œil d'un merlan cuit," and follows that up by the following very interesting paragraph—"False pearls were invented at Paris toward the end of the reign of Henry IV by a fellow named Jaquin. There is still in Paris, rue du Petit Lion, one of his descendants, who carries on a large trade in them. This pearl is a little ball of blown glass, filled with wax, and oriented with the scales of a little fish called Aps or Abelette. Since the secret has been found out of imitating so well the fine (pearls) they have gone back

the fifteenth century at Troyes, one of the most prosperous cities of France in the fifteenth and the first quarter of the sixteenth century. The date of his death, which presumably occurred in 1562 or 1567, is uncertain. Juliot was the leading sculptor of his time at Troyes, where flourished an important school of sculpture represented in our collection by several examples dating from the first third of the sixteenth century. The Museum has lately purchased a characteristic and well-known marble relief, with traces of color and gilding, by Jacques Juliot, which represents the late development of the School of Troyes in the period of transition from Gothic to Renaissance.

The subject of the relief, which measures $43\frac{1}{2}$ by $20\frac{1}{8}$ inches, is the Dormition or Falling Asleep of the Virgin. Attended

by the Apostles, who had been brought together from various parts of the world where they had been preaching the Gospel, the Virgin lies with folded hands on a canopied bed of ornate design. Standing at the head of the bed is Saint John, holding the celestial palm brought to the Virgin by an angel when her approaching reunion with her Son was announced. The apostle bending over the Virgin holds a candle; another at the foot of the bed carries a holy-water bucket and a sprinkler; a censer and a cross are held by others.

The relief,¹ which was formerly in the Gréau Collection of Troyes, may be dated about 1550 to 1555. It shows unmistakably the influence of the Renaissance style which had spread from Italy to France. But Juliot, although he yielded to the fashion of the day, particularly in his later work of which our relief is an example, still retained something of the native tradition; his mannerisms are in part at least his own. He was drenched, one might say, but not drowned, by the wave of Italianism which brought Dominique Florentin to Troyes on its crest.

The influence of the Italian Renaissance is evident in the architectural detail, the decoration of the furniture, the elegance of the attitudes, and the imitation of certain portrait busts of Roman emperors. But no one could ever mistake this relief for the work of an Italian sculptor; there is in it a nervous quality which is distinctly French, and the fluttering, crumpled draperies are more closely related to late Gothic sculpture than to the classic tradition of Italy.

This new accession, which brings to the Museum a notable example of a period in French sculpture perhaps of greater interest to the historian of art than to the amateur, is shown this month in the Room of Recent Accessions.

A NEW YORK SILVERSMITH. Judge Clearwater has added to his collection of American Colonial silver, and lent to the Museum, a coffee pot by Ephraim Brasher. It is 13½ inches high, with a curved body

and splayed base, with a gadrooned band to the base, and a similar edge to the cover. The cover has an urn-shaped finial. The spout is elaborate and curved. The coffee pot weighs forty-four ounces, exclusive of the ebony handle. The decoration is an engraved medallion surrounded by a wreath with a knotted ribbon forming a true lover's knot. The maker's mark is on the bottom—Brasher, in a rectangle, N. York, in a rectangle.

Ephraim Brasher was a celebrated New York silversmith whose name appears in the New York directory from 1786 to 1805, inclusive. He was a member of the Gold and Silversmiths' Society, and made the die for the famous gold doubloon known by his name, a specimen of which recently sold in Philadelphia at auction for upwards of \$4000. His brother, Abraham Brasher, an officer in the Continental Army, was born in New York on the 22nd of December, 1734, and died in 1782. Abraham was one of the most active associates of the "Liberty Boys" of his native city. He wrote many of the popular ballads of the Revolutionary period, and was a constant contributor to the newspapers of his day. Among his celebrated poetical products were *Another New Year's Address* and the *General's Trips to Morristown*, both of which were great favorites in the American camp.

Pieces of silver by Ephraim Brasher are somewhat rare. In Judge Clearwater's collection at the Museum is a bowl made by Brasher which formerly belonged to Commodore Isaac Hull of the United States Navy, and was with him when he commanded the "Constitution" in the War of 1812, and when on the 19th of August of that year he fought the English frigate "Guerrière," reducing it to a complete wreck and forcing it to surrender.

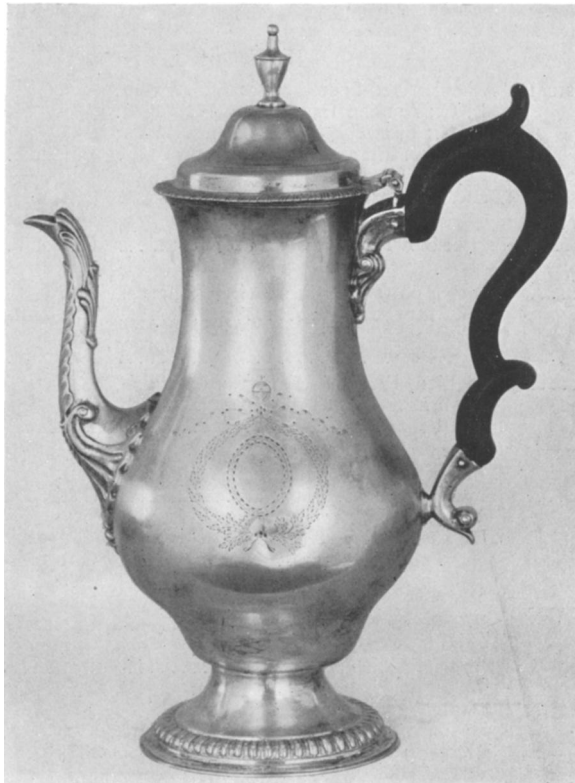
THE RHODE ISLAND SCHOOL OF DESIGN. The Metropolitan Museum notes with pleasure the advance step taken recently by a sister-institution, the art museum and art school known as the Rhode Island School of Design, in the formal opening of its new building devoted to jewelry and silver-smithing. Providence is indeed well fa-

¹ Reproduced and described at length in the masterly work of Koechlin and de Vasselot on the sculpture of Troyes in the sixteenth century.

vored and the Rhode Island School of Design especially fortunate in the addition of this jewelry building to its educational facilities. It takes its place as the only school building in the United States devoted exclusively to the teaching of jewelry design and manufacture, and forges a new link between an educational institution

of machines used in an up-to-date factory, the New England Manufacturing Jewelers' and Silversmiths' Association having raised a fund for this specific purpose.

The building itself, a four-story brick structure of simple design by the architects Bellows & Aldrich, was financed out of a bequest from Miss Lyra Brown Nickerson.



COFFEE POT BY EPHRAIM BRASHER
A NEW YORK SILVERSMITH OF THE XVIII CENTURY

devoted to the teaching of the principles of design in their practical application, and a branch of industry in which these same principles of design are recognized as fundamental. Situated in the heart of the leading jewelry-producing center of the country, the Rhode Island School of Design has always had the staunch support of the industry. In this case also manufacturers provided the entire mechanical equipment, the latest models of all types

It is a building offering every educational facility as to safety, sanitation, light, and utilities; its availability for this specific type of teaching having been assured by the closest cooperation between an experienced teaching staff and an advisory committee from the trade.

In such a building are expressed concretely both the hope and the promise not only of a doughty group of educators but also of a great industry which in Rhode

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Island alone represents an investment of thirty-one millions and an annual payroll of twelve millions. And what is more, such undertakings proclaim the growth of that better conception of our art industries

which will in the end help America to a preëminent position in world trade in those commodities the sale of which is largely conditioned upon good design.

LIST OF ACCESSIONS AND LOANS

MAY, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Athenian red-figured vases (4), V cent. B. C.; Apulian fragments (2), IV cent. B. C.; bronze helmet, VI cent. B. C.; carnelian intaglio, Late Minoan period.	Purchase.
(First Classical Room)	Fragments (4) of Minoan cups from Crete, abt. 2000-1500 B. C.	Gift of Prof. George M. Whicher.
ARMS AND ARMOR.....	Pepper blower, Japanese, XVIII cent. ...	Gift of T. T. Hoopes.
(Wing H, Room 6)		
CERAMICS	†Glazed pottery dish, Persian (Rhages), XIII cent.	Gift of L. Raffy.
	†Tea cup and cream jug, English, late XVIII cent.	Purchase.
GLASS (Stained)	Medallion, French, XIV cent.; medallion, English, XV cent.; windows (2), Dutch, dated 1620.....	Purchase.
(Floor II, Room 32)		
LANTERN SLIDES, PHOTOGRAPHIC NEGATIVES, ETC.	Lantern slides (4): three showing armor of Graf Trapp, Churburg, and one showing Castle of Churburg	Gift of Dr. Bashford Dean.
(Study Room)	Photographs (9), representing landscapes, Dutch interiors, Holy Family, and the Sacrifice to Venus	Gift of Miss Stella Rubinstein.
PAINTINGS	†The Ascension, by Hans Suess von Kulmbach, German, 1476-1522.....	Purchase.
	*Portrait of Mlle. Gottignies, by Van Dyck, Flemish, 1599-1641.....	Bequest of Edmund Cogswell Converse.
(Floor II, Room 20)	Portraits (2) of Baron and Baroness de Prangins, by Nicholas de Largillière, French, 1656-1746	Purchase.
	†In the Clouds, by Jervis McEntee, American, 1828-1891	Bequest of Mary Augusta Coykendall.
TEXTILES	†Embroidery, Greek Islands (Cyclades), XVIII cent.	Gift of A. J. B. Wace.
COSTUMES.....	†Dress, painted gauze, American, abt. 1775	Gift of Miss Alice T. Parkin.
WOODWORK AND FURNITURE	*Chest, XIV cent.; cupboard, early XVII cent.,—English.	Gift of Sir Joseph Duveen.
	*Stools (2), XVI cent.; stool and child's chair, XVII cent.,—English.	Purchase.
ARMS AND ARMOR.....	Sword guards (9), Japanese, XVI-XIX cent.....	Lent by Russell C. Veit.
(Wing H, Room 6)		
CERAMICS	Glazed pottery figure, Tiger, Japanese, XVII cent.	Lent by A. C. Walling.
(Floor II, Room 5)	Porcelain kyilins (2) and plate, Chinese, K'ang-hsi period.....	Lent by Emil Baerwald.
(Floor II, Room 1)		

*Not yet placed on Exhibition

†Recent Accessions Room (Floor I, Room 6)